MÜV

MÜV

9

September
2021

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FROM THE EDITOR

These past years have been a perfect representation of parkour both ideologically and of our collective identity. It has required us to be strong when needed, efficient, resourceful, and has us considering what it means to be and to last. These last few years have shown us who parkour is today: a vastly diverse collective of collectives with varying beliefs, backgrounds, and individuality. If anything, this year has shown me that parkour isn't just a community but communities within communities brought together by a love for something familiar. And this issue is an ode to our diverse collective identity. This is a song for the struggles and triumphs of our community and communities.

One of those struggles is still very clear in my mind. I was in Lima, Peru, working on this issue when I received an unexpected call that left me in tears, similar to those that accompany me as I write this. Deyvid Garcia, known to many as Wolf and a brother to all those he crossed, was no longer with us. An accident had occurred, leaving much of the community crushed beneath the weight of the news. Deyvid was a dedicated movement practitioner, creator, student, master, and someone who lived with a smile on his face. A smile so bright that it could lift the weight of the world with it. And while I will, like many, miss that smile, I will carry the knowledge and love we shared always. For that reason, I wanted to dedicate these pages to his story and to those he loved. So thank you, Jon, for capturing such beautiful moments for all of us to cherish and your help in making this tribute a reality.

Of all the years I've known and learned from Deyvid, these times continue to remind me of one lesson. The last time I saw Deyvid was far briefer than I would have liked. We spent most of our time together exploring the city and the ideas behind what makes humanity. This time was not one of those lengthy expeditions but a lasting one. He was attending a workshop of mine hosted by a dear friend Jesse Danger, and for a wolf, he sure can be an inclusive one. During one of the explorative drills, he stopped to help a few people who struggled to make the idea their own. It was a brief and subtle gesture, but one filled with love. He didn't mind stopping his process of learning and exploration so that others could feel accompanied. And it wasn't the first time I had seen him create a space like this. Out of everything he has given me, from perseverance towards something you desire to the pursuit of knowledge in the unknown, this towers above it all. Everyone is welcome, and if they can't see or feel it, welcome them. Be a gentle reminder that they are not alone.

In a time of conflict arising from the search for our collective and individual identities and how they relate within parkour and to the rest of the world - like Deyvid, let's be the inviting wolves who welcome everyone to the pack. Let's be the smile that is wide enough to carry the weight of the world, and bright enough that it's impossible to forget.

Rest with power, and magnificent control.

ANDREW OBENREDER
FOUNDER / CEO

DEYVID GARCIA

PHOTO **JON SEVIK**

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O, THE Wolf Who Smiled

WORDS BY
JESSE DANGER

VISUALS BY
JOHN SEVIK

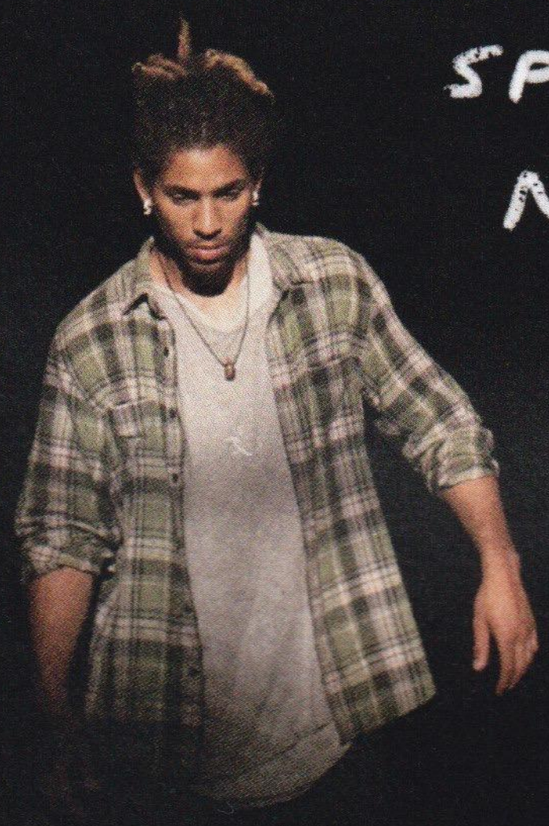
I'VE BEEN
IN NEW YORK
FOR ALMOST AS LONG
AS ANYONE.
I WAS THERE BEFORE
PARKOUR WAS IN CLASSES
AND BEFORE YOU COULD BE AN
INFLUENCER. IT WAS A
WAY FOR MY FRIENDS AND
TO ESCAPE, TO FEEL
ALIVE, AND TO FEEL THE
STRANGE SENSE
POWER OVER THE

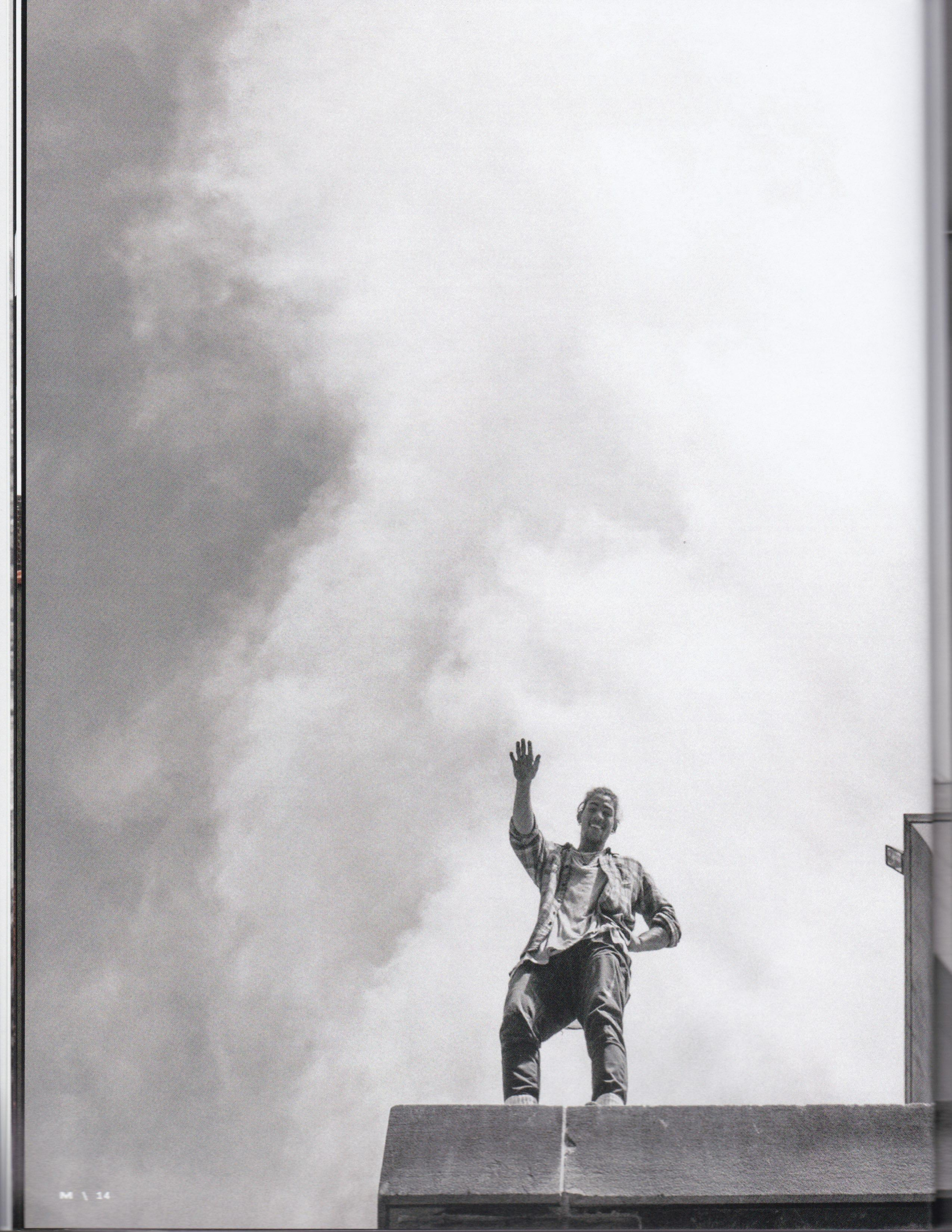
TRAINING

ME
L
TIS
F
SUPERNATURAL
CITY

THIS ISN'T ABOUT ME.
BUT A STRONG AND BEAUTIFUL SOUL
IN OUR COMMUNITY WHO HAS PASSED
INTO THE SPIRIT REALM. THIS IS A
REFLECTION.

IN THE YEARS SINCE THOSE
EARLY DAYS, IT IS SUCH AN
EXTRAORDINARY THING TO SEE
SOMEONE SO ADEPT IN THE PROCESS
OF RECLAMATION. TAKING WHAT
ARE OFTEN UNINSPIRED
SPACES AND BRINGING
MAGIC INTO THEM.
THIS WAS SOMETHING
DEYVID DID IN
EVERYTHING THAT
HE DID.

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DEYVID WAS AN ARTIST, NOT ONLY FOR THE VISUAL AND MOVEMENT ART THAT HE CREATED BUT FOR WHAT HE WAS. HE DEFIED GRAVITY, BUT THAT IS CLICHE. MORE ACCURATELY, HE DEFIED THE GLUM GRAVITY OF THE EVERYDAY. HE FLOATED ABOVE THE SLUDGE OF DAILY MONOTONY TO BRING HIS CREATIONS TO LIFE, AND MAYBE MORE THAN HE EVER GOT TO SEE, HE INSPIRED OTHERS TO DO THE SAME.

DEYVID, IN VISCERA,
COULD DO ANYTHING.
HE COULD RUN FASTER
AND JUMP FURTHER.
HE COULD SEE DEEP BEAUTY
IN THE OVERLOOKED CRACKS
AND SHADOWS. HE SEEMED TO
NEED NO PERMISSION OR
BELIEF FROM OTHERS TO KNOW
HIMSELF AS CAPABLE AS HE WAS
— FERVENTLY PUSHING HIS ART.

MY HEART ACHES WHEN IT WONDERS IF I WILL BE ABLE TO LEARN TWO LESSONS FROM HIM — BOOKENDS FROM THE SAME TRAINING SESSION. **ONE**, A DEEP AND HEARTFELT SMILE, PIERCING IN HOW WELCOMING IT WAS. **TWO**, A RESOLVE TO CONTINUE A CHALLENGE LONG AFTER EVERYONE HAD WALKED AWAY.

THIS IS NOT COMMON. THERE IS SUCH TREMENDOUS BEAUTY IN SEEING WELCOMING JOY. IT IS THAT MUCH RICHER KNOWING THAT BEAUTY IS SOURCED DESPITE THE DEEP, THOUGH INTENTIONAL STRUGGLE. ACTUALLY, I WONDER IF THAT PROCESS OF TRAINING SUPPORTS THE WELLSPRING OF JOY. I KNOW THE MOMENTS AT THE EDGE OF MY EXPERIENCE HAVE DRIVEN MY DEEPEST AND MOST PASSIONATE LOVE. I THINK IN THOSE MOMENTS, THAT IS WHAT I SAW IN DEYVID'S BEING. I SEE HIS SMILE WHEN I AM IN MY OWN STRUGGLES — PUSHING ME TO BRING JOY TO MY EDGE. I WISH I COULD THANK HIM FOR THIS LESSON

WHEN I THINK OF DEYVID,
I AM REMINDED OF A QUOTE FROM
THE MYTH OF SISYPHUS,
RECOMMENDED BY PARKOUR
LEGENDS.

THE STRUGGLE ITSELF TOWARDS THE HEIGHTS IS ENOUGH TO FILL A MAN'S HEART. ONE MUST IMAGINE SISYPHUS HAPPY.

ALBERT CAMUS

I DIDN'T KNOW DEYVID AS WELL AS WELL AS SO MANY OTHERS IN THE COMMUNITY. ANYTHING I THINK I KNOW IS A GLIMPSE FROM AFAR. BUT WHEN I CLOSE MY EYES, I CAN SEE HIS SMILE, AND I THINK I FEEL HIS THIRST FOR LIFE.

JESSE DANGER

IN LOVING MEMORY OF OUR BROTHER
DEYVID "WOLF" GARCIA

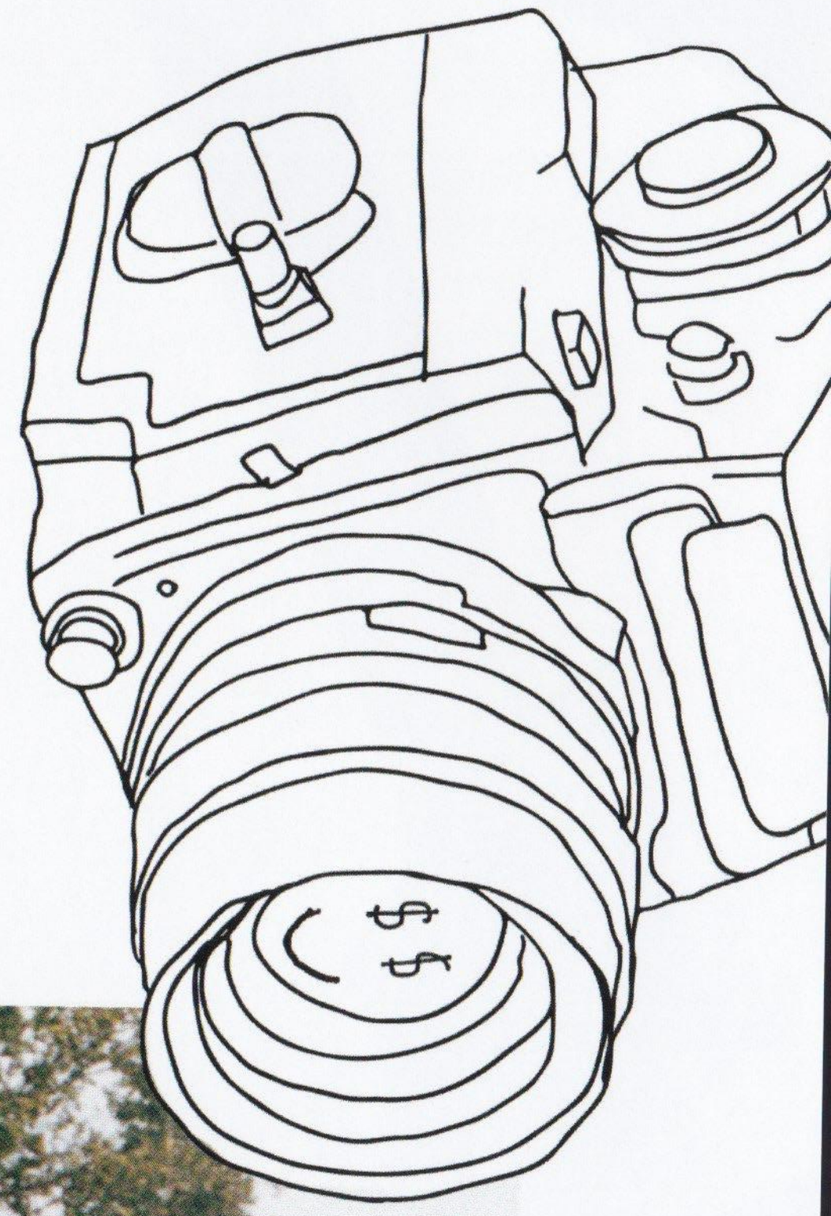
REST WITH POWER,
AND MAGNIFICENT CONTROL

NIKKIE ZANEVSKY

PHOTO ANDREW OBENREDER

WHISPERS FROM THE ROLL

I have a good feeling about the current roll that I'm shooting. I've been trying to find my way of conveying a concept using an image that can show me some pieces of myself and be tasteful and comprehensible to a general audience. But there may be no answer to that dilema. Just gotta keep throwing money at the camera until it whispers some secrets to my soul.



I SHOOT FILM BECAUSE I'M A PRETENTIOUS FUCK GOT DAMN

ELIJAH MULLER

PHOTO MYLES ROSS

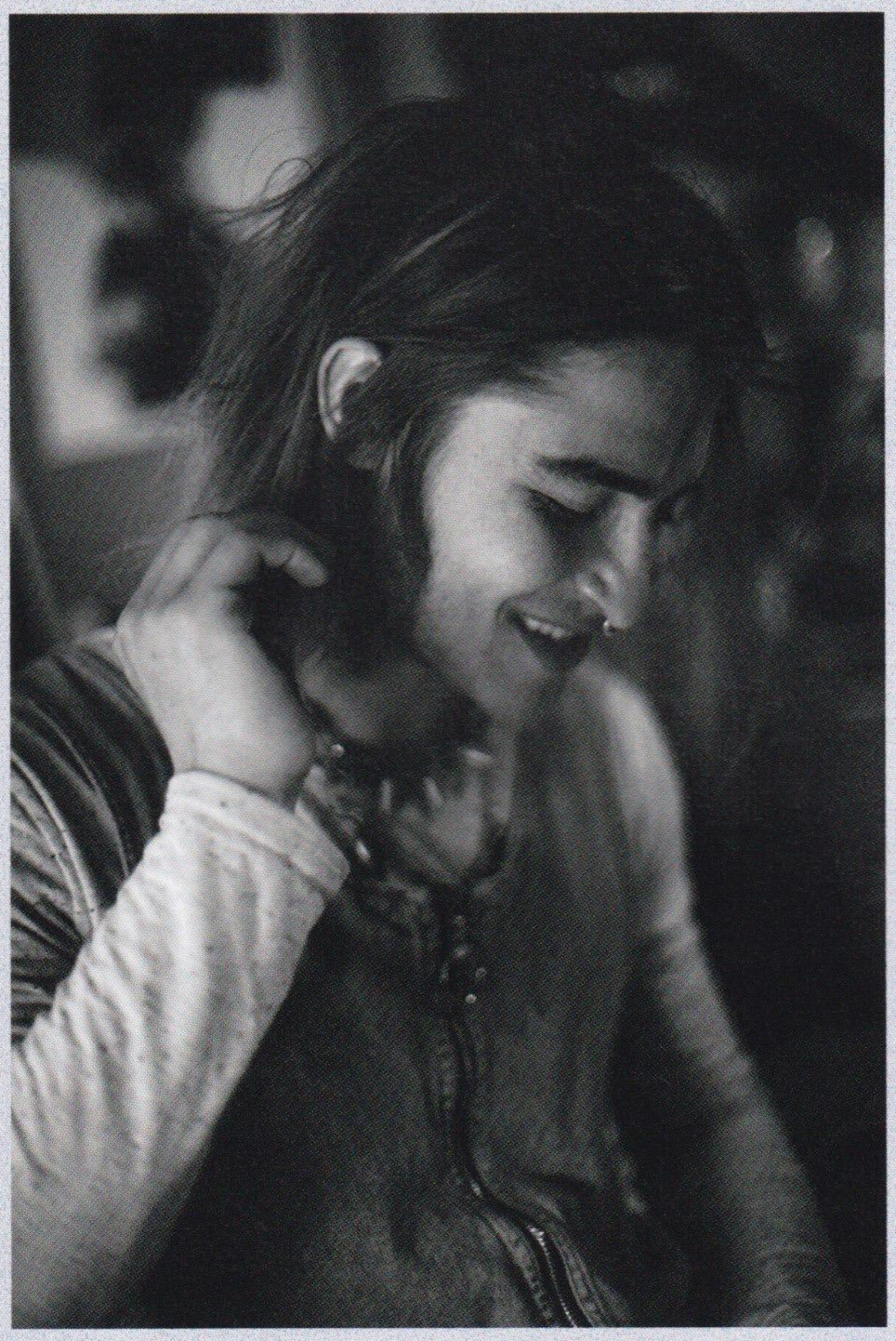
A LETTER FROM

PHOTOGRAPHY
JUSTIN JOLLEY

DEAR PARKOUR COMMUNITY,

My name is Egg. I am non-binary, I use the pronouns they/them, and I have been doing parkour for a little over 10 years. I haven't always been vocal about my gender in the parkour community, but after coming out on social media, the magazine reached out about my experience, and it seemed like too big of an opportunity to pass up.

SO HERE I am.



Some of you might be unfamiliar with what it means to be non-binary. This is not going to be an explanation of gender theory. There are plenty of great resources online that you can read if you are unaware of what that entails. In short, I believe that gender is not binary, not strictly male or female, nor is it related to our sex. Our society treats men and women very differently. We're expected to behave in particular ways based on whether they perceive us as feminine or masculine. Masculinity has never really meshed well with who I am. The ability to expressing my identity through things such as my pronouns, clothing, and makeup helps others perceive me closer to how I see myself. This questioning of the gender binary feels similar to the basic ideology behind parkour. We, movers, choose to reinterpret the imposed constraints of our physical world in the pursuit of self-expression. I believe that constructs like binary gender and sexuality are just another imposition that holds us back from authentically articulating who we are.

Growing up, my local parkour community was the only space I felt the freedom to be myself. I wasn't interested in traditional sports and struggled to fit in at school. Meeting up with friends to train in Boston was the one time I could let my guard down and felt like I belonged. As I grew older and figured out more of who I was, the prospect of being open about the fact I was non-binary within the parkour world was terrifying. The parkour community is a primarily masculine environment, and I wondered if my male peers would still accept me after knowing I did not identify as a man.

It wasn't easy, but I began coming out to my closer movement homies, and eventually, on my social media. It was important to me that parkour remained a space where I could be myself. For the most part, people have been accepting, even if they need a little time to get used to the pronouns I use. However, the more comfortable I've become expressing my authentic self vocally within the parkour community, the more backlash and hate I have received from close-minded members of our community. Whenever I post my movement in a "feminine" outfit, I lose 10-20 followers, and I often get rude comments about the way I present myself. I try not to let it get to me because these people are not the majority. Still, it's disappointing to see so much hate and negativity in a community that I love so much.

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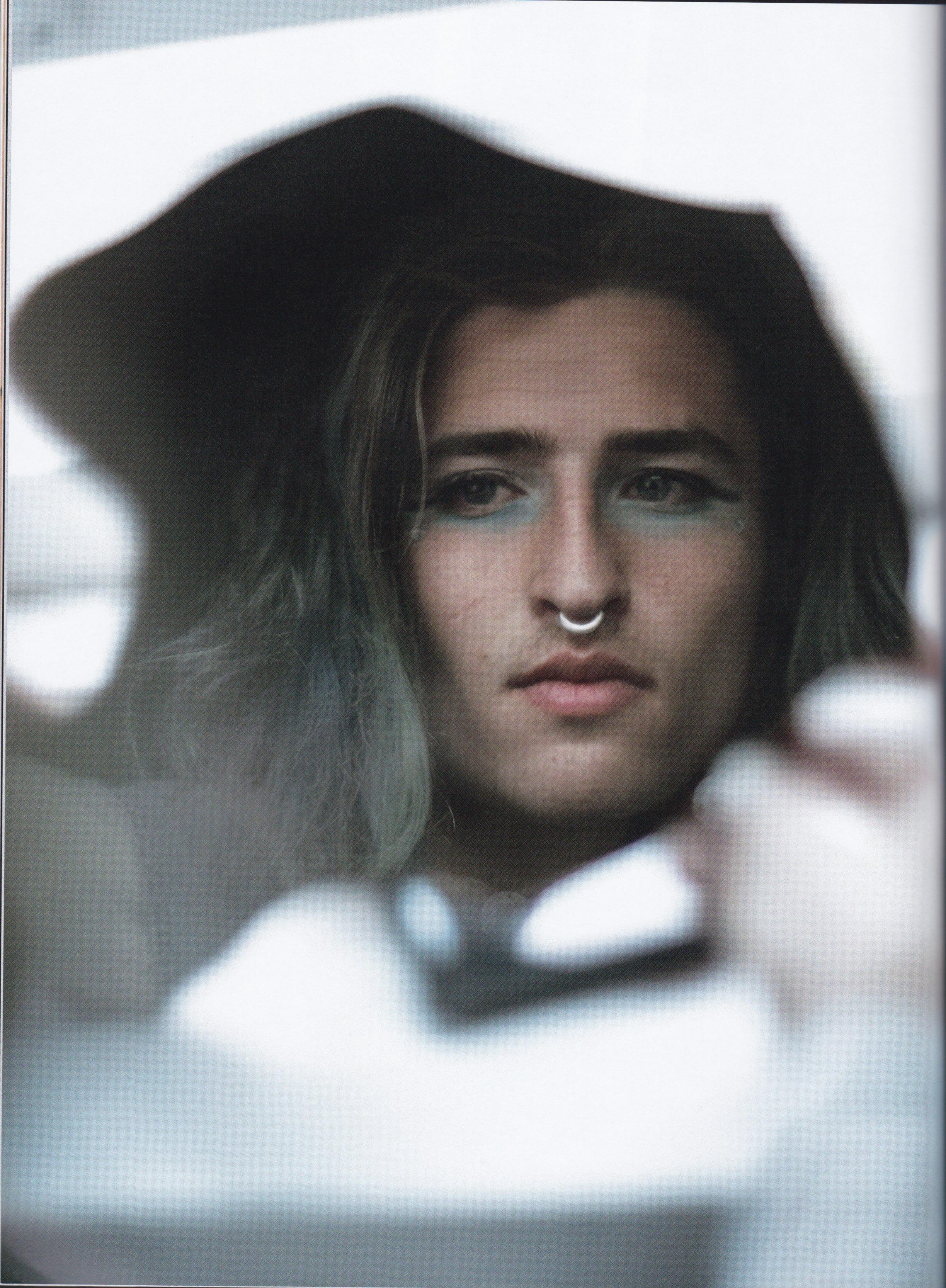


I also see transphobia surrounding less masculine ways of moving. In my mind, parkour has an unspoken rule that movement needs to be physically difficult to be considered worthy. This dominant mindset of constantly pushing oneself toward bigger and harder moves feels quite masculine to me. I'm not saying that I don't love seeing people push themselves in this way - it's awesome to see athletes do huge tricks. I don't love the way members of our community talk down to those who move with other artistic intentions, and not just for the sake of sheer difficulty. Some people within parkour are holding onto traditional notions of gender, and thus, see moving for beauty or grace to be feminine and not as good as going hard or landing a banger. I think there is room for all types of movement within our community.

Everybody deserves to feel welcomed within parkour. If we want our community to grow, it needs to be a safe space for all individuals who love to move. So to all the men doing parkour out there, please make some space for all your LGBTQ+ homies!

WE'D ALL APPRECIATE YOUR SUPPORT.

MUCH LOVE,

SEGA

PETER TEATIME

PHOTO **NOAH HEATH**

WERO

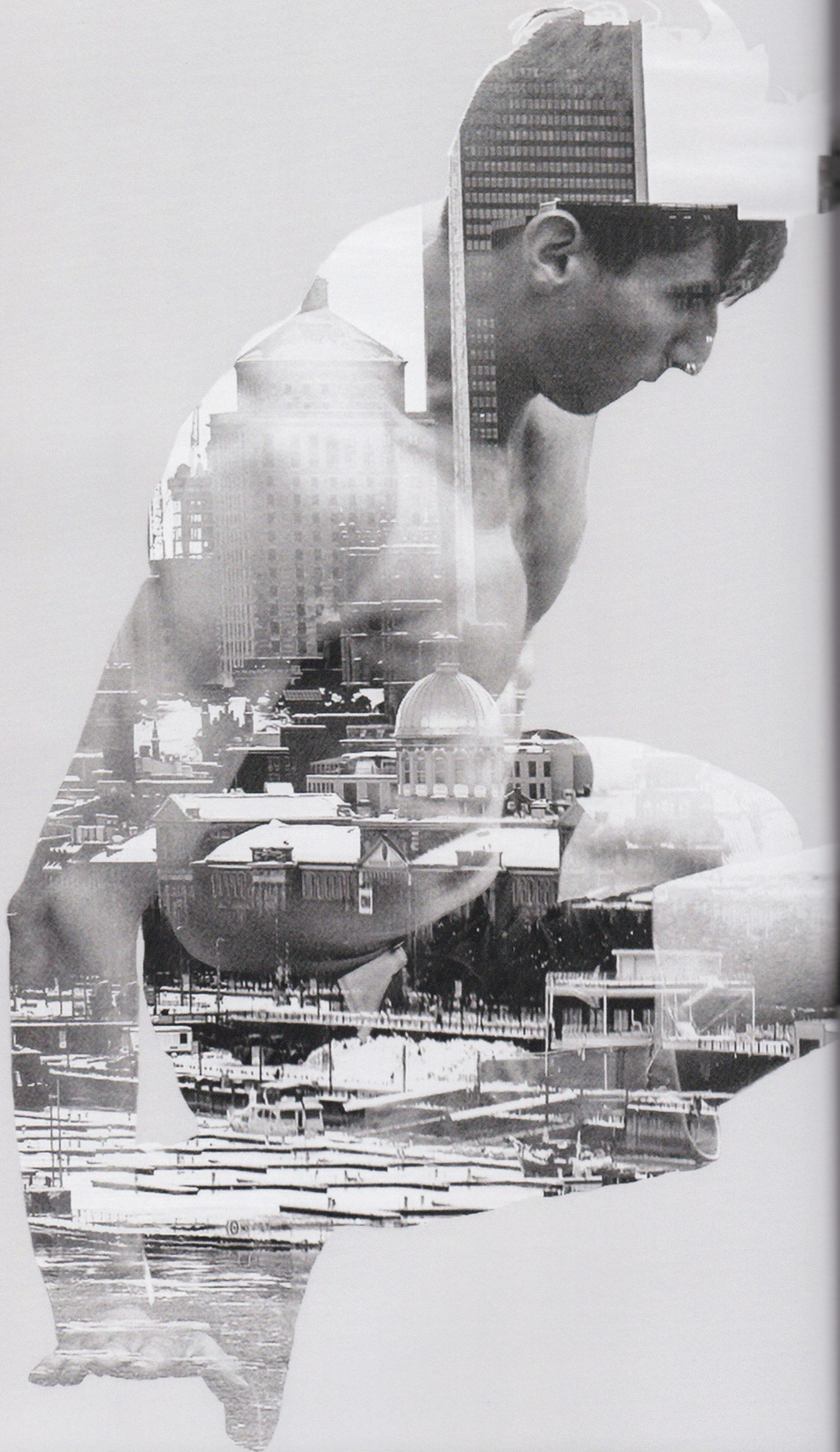
PHOTO **CESAR MACHUCA**

SEEING DOUBLE

EMIL SHEVELEV

I started practicing parkour in 2004, during the Jump London era, and I am also a photographer that enjoys taking pictures of parkour athletes. I first started taking parkour pictures while living in Vancouver, but I've developed the skill much more since returning to Montreal. I'm fortunate to be surrounded by highly skilled athletes that I can move with and photograph.

I was inspired to work on a double-exposure series to give a "second life" to pictures that I was essentially hoarding. I was holding on to landscape and parkour photographs I wasn't satisfied with, whether because of the composition or busy backgrounds. With the double-exposure concept, I can use portions of a photo and combine them to create something new entirely. After receiving good feedback, I was encouraged to keep playing with this idea.



YOU
AMA

LEO ACQUEBERGE

PHOTO **FÉLIX - WIZZY GANG**

IHAB YASSIN

IHAB YASSIN IS A LITTLE PARKOUR HULK SHOWING SOCIETY WHAT IT MEANS TO BE HANDICAPPED AND WHAT HUMANS ARE CAPABLE OF DOING.

INTERVIEW **ANDREW OBENREDER**
PHOTO **WOUTER DE MOL**

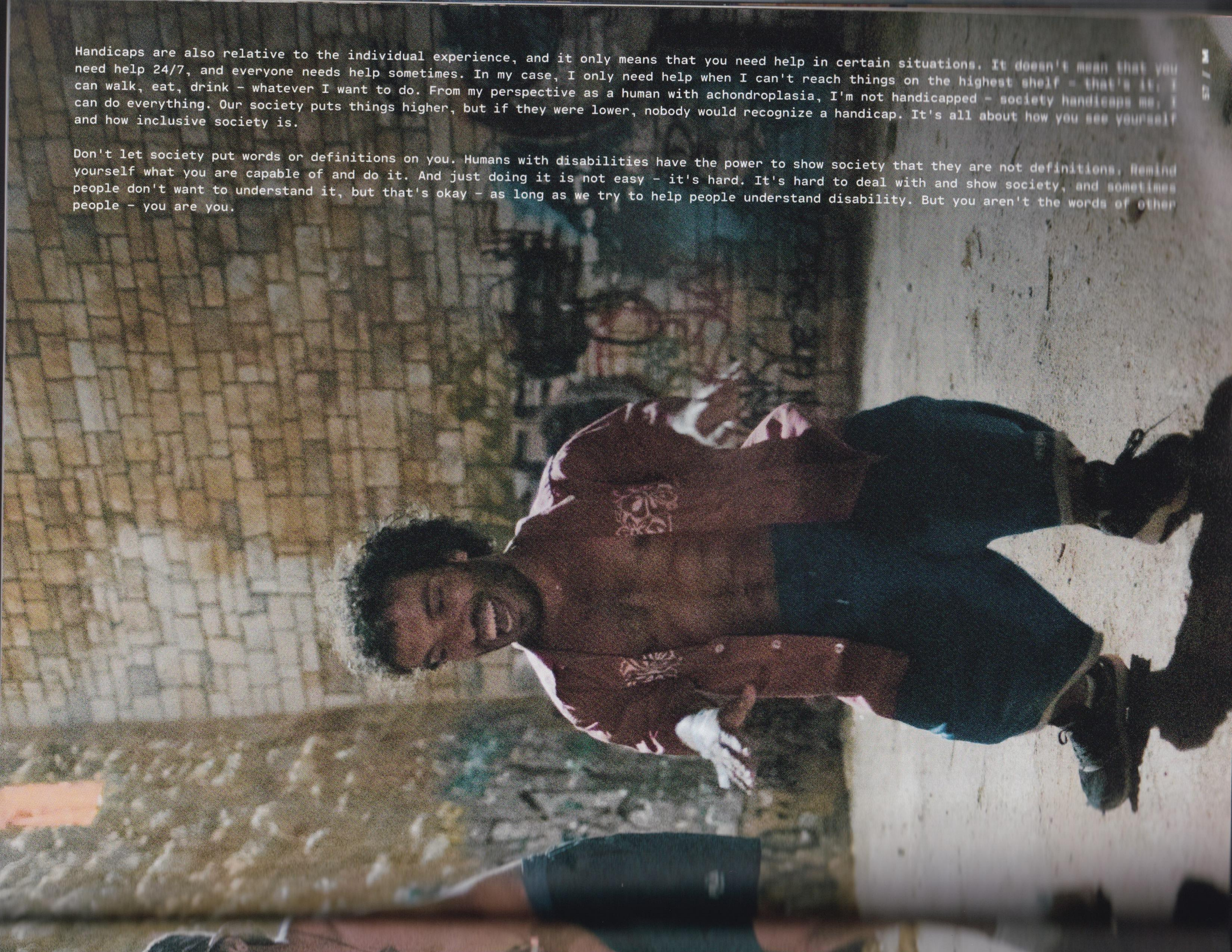
When I started parkour, it was interesting to see how people saw and welcomed me normally. That was kind of cool. During my first training sessions within the first two or three years, I had a lot of fun as I met new people. Then I began to film some stuff, and people began to see me outside of my community. Now, I know why I'm here on the planet. I'm called to show the world what people can do. To help the world learn not to judge a book by its cover.

I wasn't sure how I would be perceived, and I questioned if what I was doing was good. But after some time, I realized that what I'm doing can impact so much, so I began training and filming more - seeing parkour from a different perspective. It was no longer just a cool sport, but an impactful life attitude that is open for everyone to express themselves, their feelings, and there is no wrong or right. Everyone is unique.

In parkour, things are relative. If I do a precision jump that's seven of my feet, it may not look that big to you, but I'm only 1.3 meters tall. Sometimes the distance of a jump will be longer than I am tall, or an obstacle will be bigger than my body. What would that jump look like if scaled to another body size? You could say a number like 15 feet, but if you're tall, it may not look that big. But if you're short, that same jump could be extremely hard. It's all about individual perspectives.

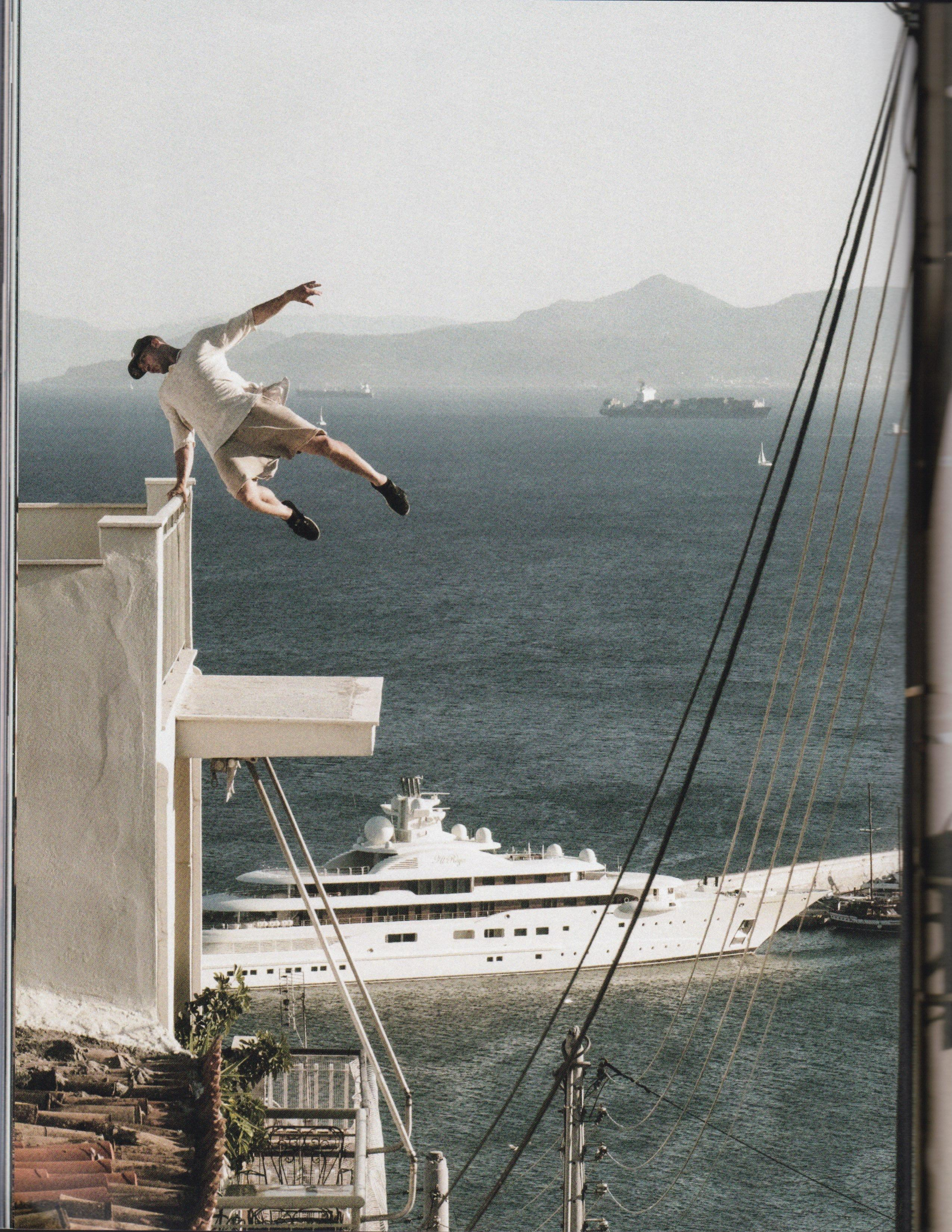
Handicaps are also relative to the individual experience, and it only means that you need help in certain situations. It doesn't mean that you need help 24/7, and everyone needs help sometimes. In my case, I only need help when I can't reach things on the highest shelf - that's it; I can walk, eat, drink - whatever I want to do. From my perspective as a human with achondroplasia, I'm not handicapped - society handicaps me; I can do everything. Our society puts things higher, but if they were lower, nobody would recognize a handicap. It's all about how you see yourself and how inclusive society is.

Don't let society put words or definitions on you. Humans with disabilities have the power to show society that they are not definitions. Remind yourself what you are capable of and do it. And just doing it is not easy - it's hard. It's hard to deal with and show society, and sometimes people don't want to understand it, but that's okay - as long as we try to help people understand disability. But you aren't the words of other people - you are you.



IHAB YASSIN

PHOTO **WOUTER DE MOL**



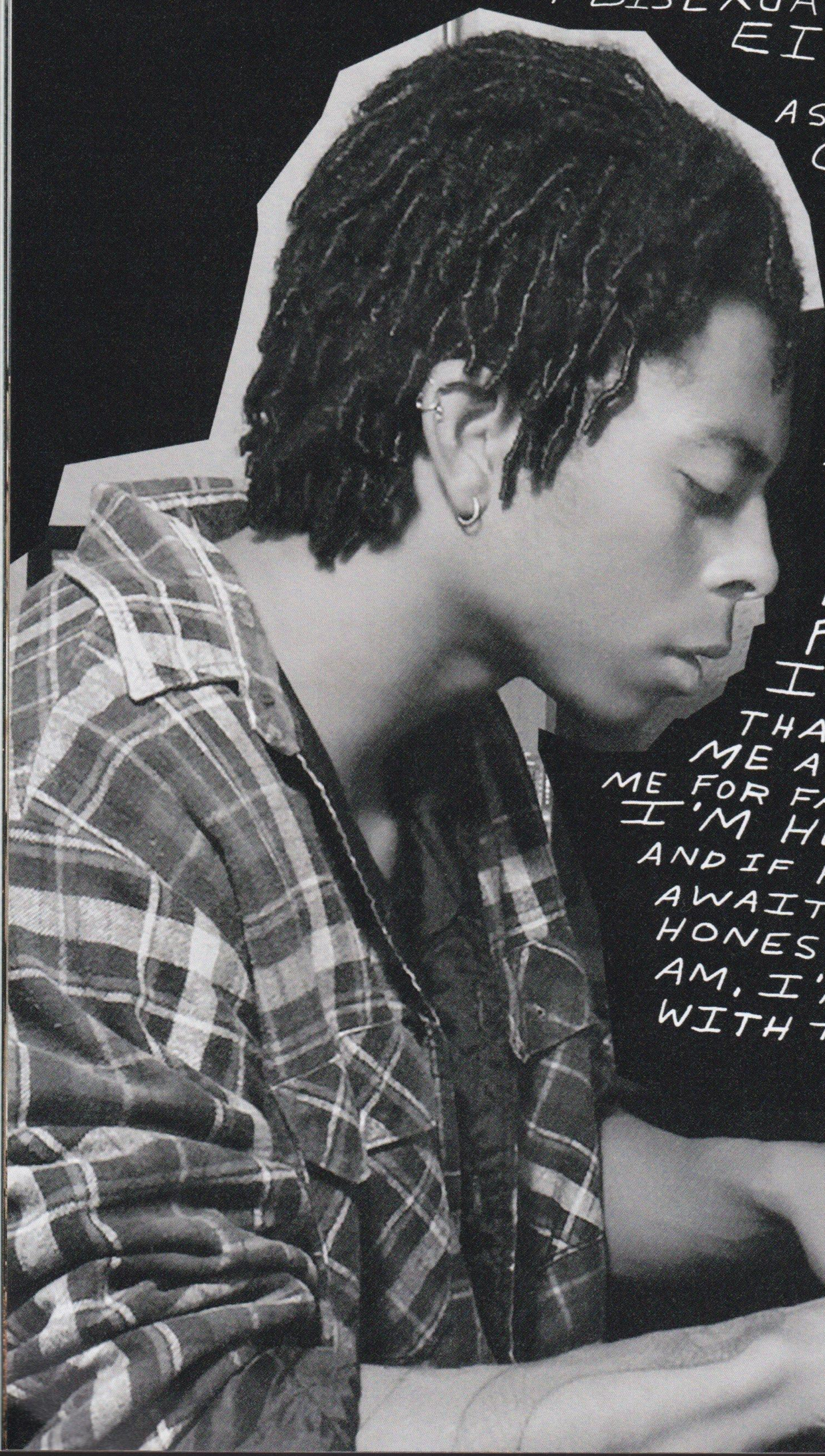
JASON PAUL

PHOTO **DENNIS KORRA**

DAN DYE

RETROGRADE

THE NEW SINGLE I RELEASED A LITTLE BIT AGO IS MY COMING OUT SONG — I'M BISEXUAL OR PANSEXUAL, EITHER WORKS.



AS SOMEONE WHO GREW UP IN A DEVOUT CHRISTIAN HOUSEHOLD, IT WAS DRILLED INTO ME THAT BEING GAY WAS A SIN AND PUNISHABLE BY A FIERY ETERNITY.

RETROGRADE PROTESTS THE IDEOLOGIES THAT HAVE HARMED ME AND PEOPLE LIKE ME FOR FAR TOO LONG. I'M HERE, I'M VISIBLE, AND IF HELL IS WHAT AWAITS ME FOR BEING HONEST ABOUT WHO I AM, I'M CHILL WITH THAT.

GIA STE

STORY **CHARLIE HAVILL**
FEATURE **ARTHUR FRANKS // ARFA**

Arthur Franks' transition from mover to musician.

Growing up in a family of musicians, Arthur Franks was never short of musical influences. He was put into guitar and piano lessons from an early age and attended a performing arts school. At the age of sixteen, his musical background would culminate into a skillset that would allow him to audition for music college. It would seem as though Arthur was destined to be a musician, and that his destiny would come to fruition sooner rather than later. But Arthur had his sights set on another passion and wasn't always willing to divide his time.

Arthur Franks is a UK-based parkour athlete representing Breach Apparel's professional team from his hometown in London, England. Arthur has been gaining popularity within the global parkour scene over recent years with his dynamic and technical style. Arthur has been aiding the recent resurgence of the London parkour scene by breathing new life into classic spots, bringing some of the most mind-blowingly difficult movements to ever grace your Instagram feeds.

Arthur's reluctance to focus his teenage years solely on music wasn't misguided. By his late teens, he landed a sponsorship with a promising new clothing company and was flying to training events around the world. Although being one of the more accomplished and respected athletes in the UK came at a price - it was a price Arthur was more than willing to pay. His obsession for parkour left time for little else; what passion he had for music remained unexplored, while his sporting aspirations enveloped his life.

Thanks to his musical background, Arthur was accepted into music college, and a music career loomed over him. However, his reluctance to split his focus remained. He couldn't see himself doing anything that wasn't parkour, and although music had always been in the background - that's where he wanted it to stay. Despite this, something unexpected would transpire at college, resulting in him finally exploring music further and finally put his obsession with parkour into perspective.

MUSIC MADE ME COME TO TERMS WITH WHAT PARKOUR SHOULD MEAN TO ME.

ARTHUR FRANKS

SOLITUDE
MIX SERIES 001: ARFA

Arthur was entitled to private music lessons at his new school, which he chose to split into guitar and bass. Before long, he was making progress on both and was able to jam with his coursemates during his free periods. A new friend group started to form around him. He was introduced to new genres, and then to music production - Arthur's skillset was diversifying. He began to produce his music and set his sights on a few music-related goals; producing an EP, performing live sets, and getting his work recognized by the labels he admired. Arthur started to feel his attention, for the first time, diverge from parkour. He was able to temporarily shelve his aspirations in parkour, and in doing so, he found that there were elements of his previous mindset that might best be left behind.

For Arthur, 2020 was a year of self-reflection. He was able to pump the breaks on his ambitions in parkour, and man the helm in the pursuit of his aspirations in music. This period of self-reflection led Arthur to discover a few things about his mindset toward training that I think are worth sharing. The deeper Arthur got into parkour, the more internal pressure he put on himself. It was no longer progression for progression's sake. There seemed to be an arbitrary list of criteria that made a training session successful. Whether it was filming clips for his Instagram or completing a challenge with the same level of ease as yesterday - each criterion ultimately detracted from what made him enjoy parkour in the first place: actually doing parkour. This internal pressure had nothing to do with the sport but still affected how he viewed himself when he was training.

#021

GROOVE

SOUNDCLOUD.COM/GROOVELDN

GUEST MIX

STAY FRESH, STAY GROOVIN

ARFA

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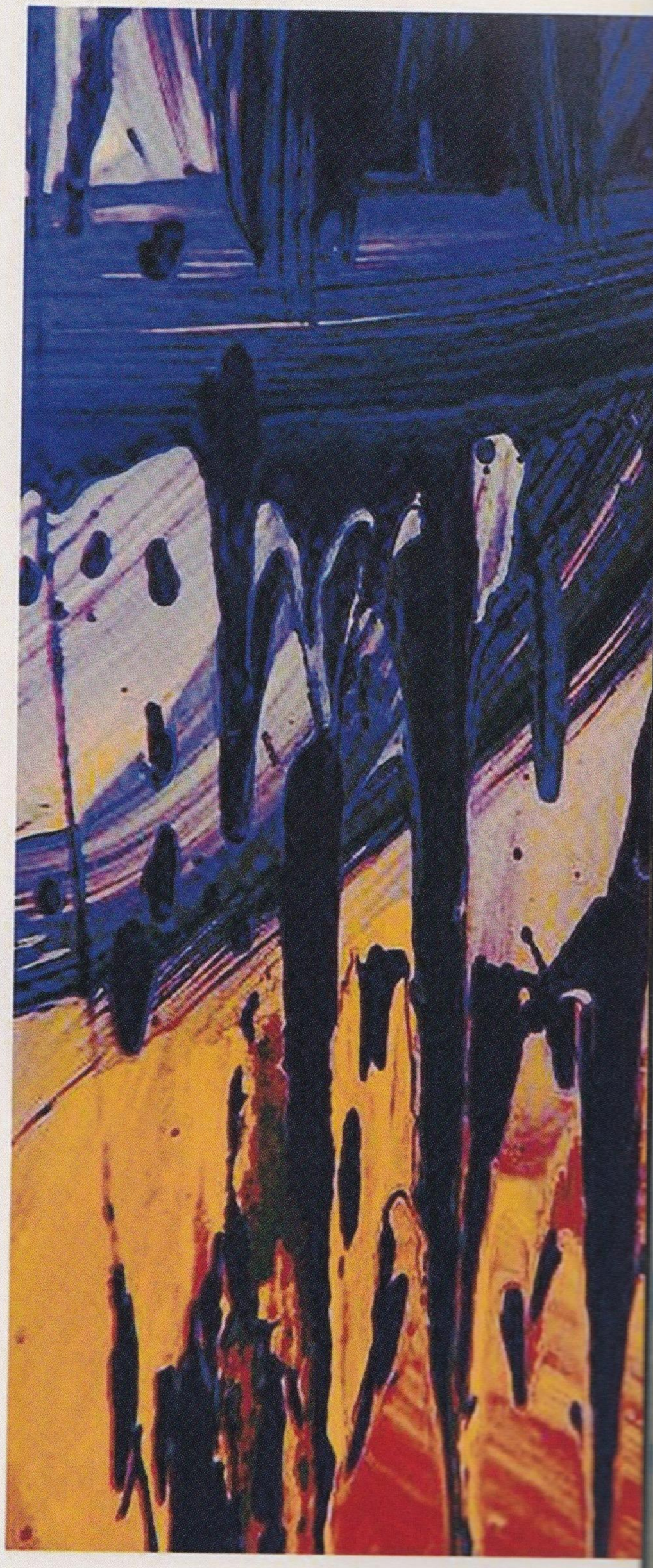

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Roland
PETER ACKROYD
serato
serato
Roland

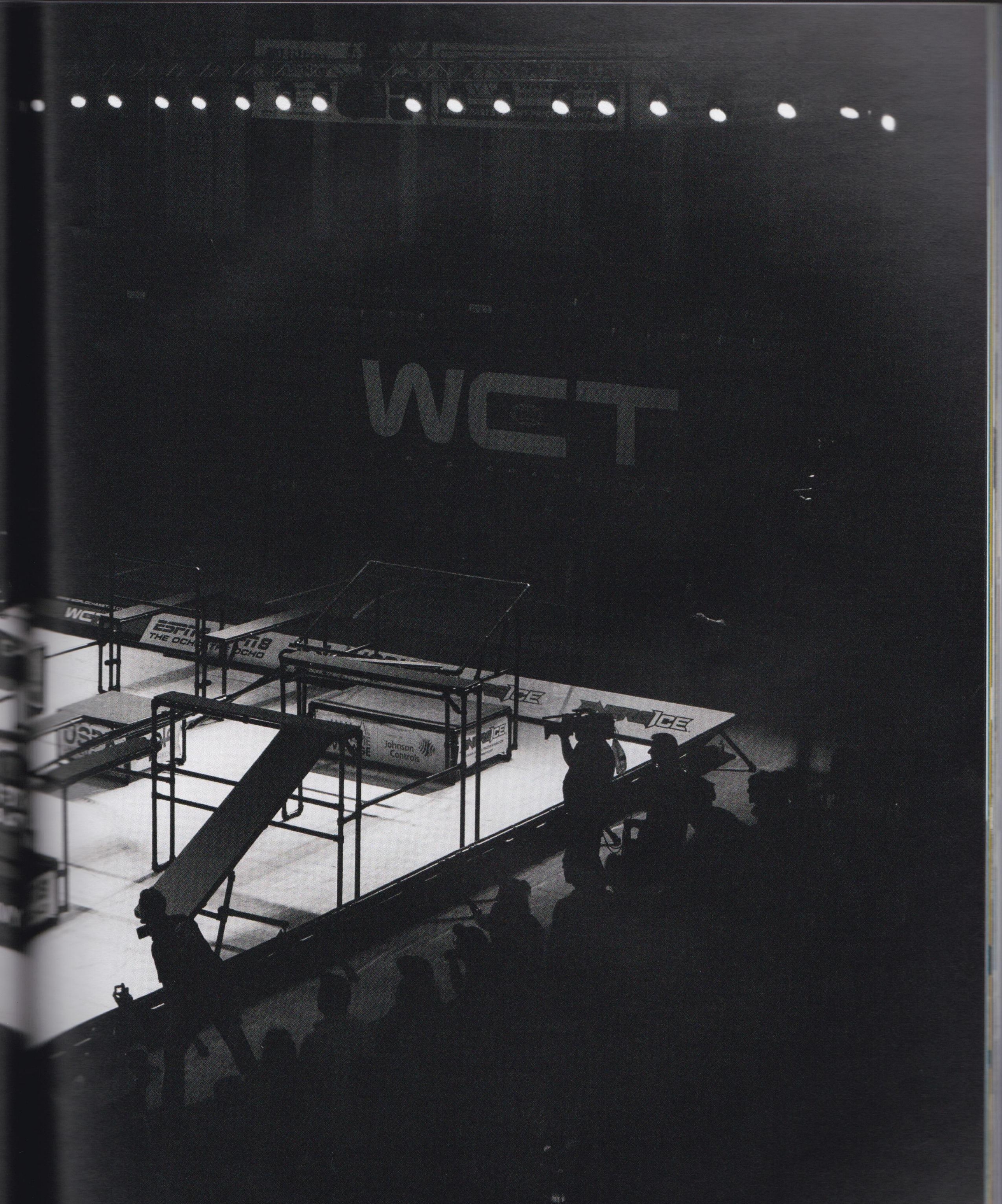
I can empathize with Arthur. I rate people being set straight on parkour; it's hard not to be supportive of someone sharing a passion of yours. I think that a lot of people, myself included, have this kind of mindset where we obsess over progression. We set these arbitrary criteria like getting clips or completing the same set of challenges every session with a consistent sense of ease and use them as a means of measuring a session's success. In some ways, those criteria can help you level up. In others, they can end up hindering your enjoyment of the sport altogether. What I think people in that position need to do is to take a step back, go enjoy something else for the first time, and experience what it's like not to have any of those internal pressures. Because in those situations it's not the thing you're doing that isn't fun, it's the pressure you put on yourself because of your intense focus on one thing. It helps to let your attention drift to other interests. You can exercise whatever internal pressures you might have through different outlets. In doing so, you might find that you enjoy these new things more than you ever enjoyed doing one.

"I'm super happy with where I'm at compared to when I started getting into music production. A lot of the artists and labels that I aspired to be like or work with are now sharing my music, like, that's an opportunity that wouldn't have been possible without letting my attention drift slightly from parkour. Especially with lockdown, under normal circumstances, it would be peak to have these limitations on travel and group training, but it's been a solid foundation for me to sit down and refine my skill set for music production. And I think having done that, returning to parkour once lockdown is over will feel more fresh, with less internal pressure to go out and achieve something."

Since deciding to put more of his attention into music-making, Arthur has had his beats contribute to other works within the parkour community under the creative pseudonym, Arfasounds. Namely, a track on The Motus Projects' Sole Destroyer: Behind the Scenes, as well as several parkour content creators' YouTube videos. Arthur has also gone on to produce his first EP, Baby Steps, which you can listen to on Spotify and Soundcloud.

I think Arthur's story is an important one and one that can resonate within all of us. Sometimes in the course of pursuing a passion, we put unnecessary internal pressures on ourselves that detract from the reason we started doing that thing in the first place. This can lead to an unhealthy mental symbiosis where our (under)achievement feeds the pressure we put on ourselves to achieve, which motivates our need to achieve. I think in these situations, we need to take a step back, breathe, put our metaphorical eggs back in their respective baskets and pursue something else for a while. Something outside of your wheelhouse, but close enough to home for it to interest you. Offset some of those internal pressures by trying something new, and then re-approach the old thing with a new mindset.

WCT
ENVY
POWERED BY
ENERGICE



DOGE AND ETH SPRINTING TO THE MOON ON ESPN AS APEX DOMINATES WORLD CHASE TAG USA 21

PHOTO ANDREW OBENREDER

IN MARTIAL ARTS

GENERALLY YOU'LL BE ABLE TO DEFEND YOURSELF FROM ONE, MAYBE TWO OPPONENTS SUCCESSFULLY

ANY MORE OPPONENTS AND EVEN A SKILLED FIGHTER WILL QUICKLY BE OVERWHELMED

IG: SHREWMASTERCOMICS

IN PARKOUR...

AHHH

YOU CAN OUT MANEUVER...

ANY NUMBER OF PURSUERS

SHHH

ESCAPING UNHARMED WHILE AVOIDING CONFLICT ENTIRELY

YOU CALL IT COWARDLY I PERFER TO CALL IT...

"NOT BEING GANG-BEAT INTO A PULP!"

HE HE HE

IG: SHREWMASTERCOMICS

Simply Wet

STORY BY ROLAND HANNIGAN

This started four years ago when my friend Riley from the South Carolina community started going to school in Minnesota with me. We were leaving from training and driving out of a parking garage when he says, "Stop the car!" And I was like, "Dude, chill." So I park the car on the down ramp, and he comes back like 5 seconds later with a wet floor sign. I was like, "Dude, where'd you get that?" And he was like, "Don't worry about it." And I was like, "What?!" And he was like, "Just drive!" And I was like, "Okay!" So that was wet floor sign numero uno.

I got another one with Kato in Minnesota, and I sent a picture to a group chat with all the people from South Carolina, "We got two now, boys. How many are we going to get?" Someone replied 12, and I thought that was funny. I thought it would take a year or more to get these as they were found in the craziest spots. Then two weeks later, I went to South Carolina, and we get three more - maybe we can complete this goal. Then two weeks after at Beast Coast 2017, we had 22 in 48 hours.

So it rained during Beast Coast, which normally would suck, but it was wet, and I had a wet floor sign. So we realize you could skate on it like a skateboard. So if you ran, threw it down, and then jumped on, you could slide 10 or 20 feet depending on how steep the ramp was. Then we started sliding, and right when it came to a stop, you would flip off of it. And I remember I would do side flips, and Chris Hollingsworth did an a-twist off it.

Over the next six months, we probably racked up about a hundred of them. Not me personally, but our whole group and random people who found it funny and joined us. So two months later was TIT Jam 2017, and one of my friends came back for the jam and had a pink one. I thought it was insane. So I asked, "Where did you get that?" He told me that he got it from Toys R Us. And I was like, "Please, sir - can I please have it? I will pay you for it." And he said, "We got it for you. This is yours." So this is how I got pinky, which is my girlfriend, of course. We've been in a steady relationship for four years, things have been going really smoothly, and you know, I definitely see marriage in the future for sure. I haven't popped the question yet, but it's coming.

So we set out to start collecting unique ones. Maybe one of the words is red instead of black, one from a spa that says namaste, a black one, and I have one that's shaped like a banana now. But in 2018, we learned you could ride wet floor signs down stairs.

So we were at Beast Coast again, and there was this massive four-set of stairs, like easily at least 40 steps total, and I slid down on my butt. So it all started on our butts. Rode down like one set slowly, and then I wanted to pick up speed. So after like 10 minutes, I was bombing the four-set, and everyone loved it. Everybody thought it was hilarious, and it became my thing - everyone knew me from the wet floor signs. I would get people sending me pictures after jams of just wet floor signs in stores - I would just get so many texts.

Then Bob Reese and I started working on a video where we rode them down stairs, mostly on our butts. And then we began holding onto hand railing and would try to ride them on our feet, which was getting more innovative. The video ended with Bob riding down a 17 step staircase on his feet without holding the handrail - that changed the game. It was nuts. So we finally drop this video called Riding Wet Floor Signs Down Stairs, and looking back - aside from a few clips, it's dog water, dude.

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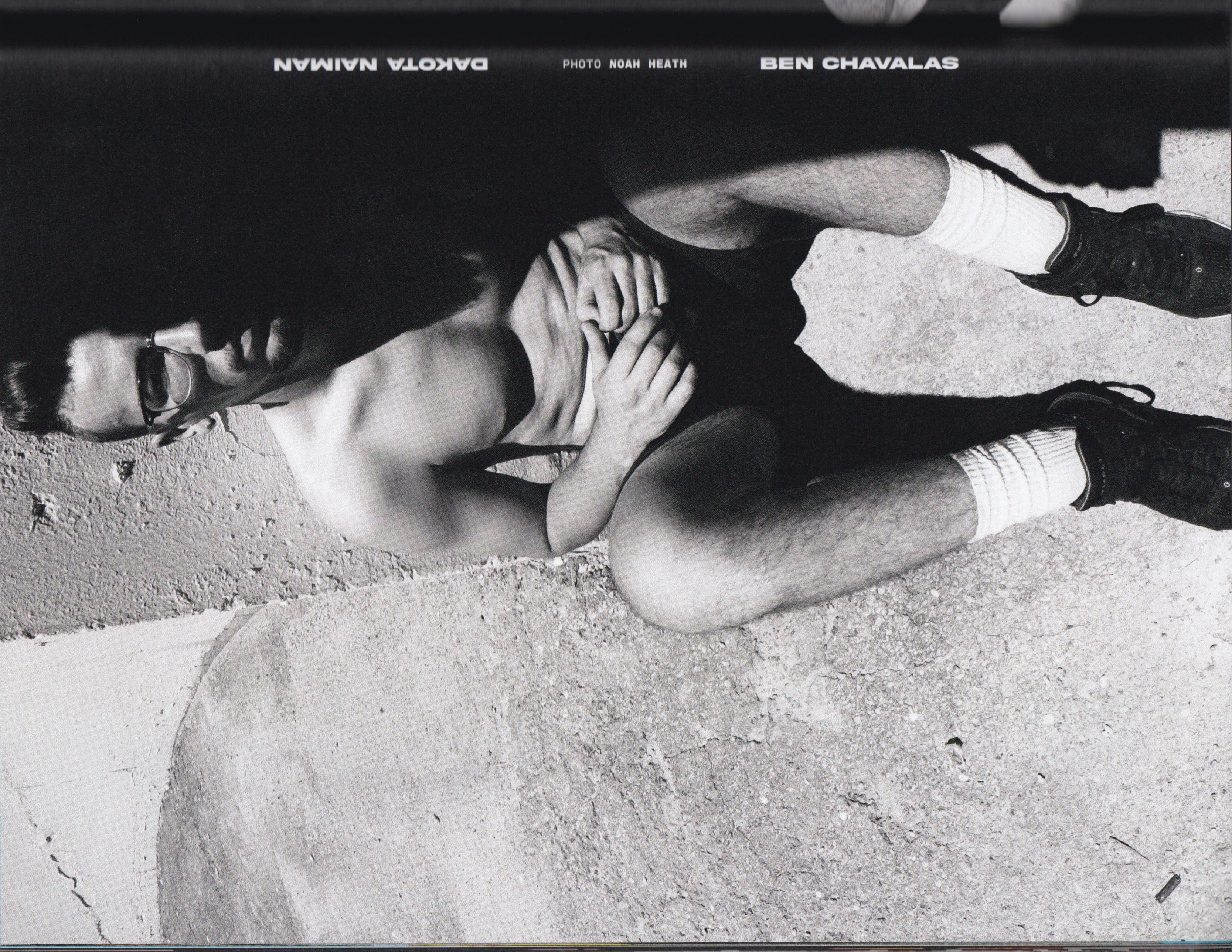
After that video came out, I would start getting DMs from random people I had never met. They saw the video, loved it, and would send me videos of them riding wet floor signs. One dude sent it on a big highway bridge over water. It was like a rounded bridge, and he rode down it on his butt like a madman. So now, there's this subculture in parkour surrounding wet floor signs. It's sick - like that's my impact on the community and the world.

Two years later, we started working on a second video. We had to go harder. So to start things off, I did the 17 step staircase. Bob did it, now I have to do it. So we start the video right where we left off. And that's the vibe of the whole video. So instead of it being the end clip, it's the first clip in the video, and everything after is equally nuts, if not even crazier.

DAKOTA NAIMAN PHOTO NOAH HEATH BEN CHAVALAS



FILLING NEW SHOES

Darryl Stingley is becoming the hero of his dreams, and his dreams are for the people.

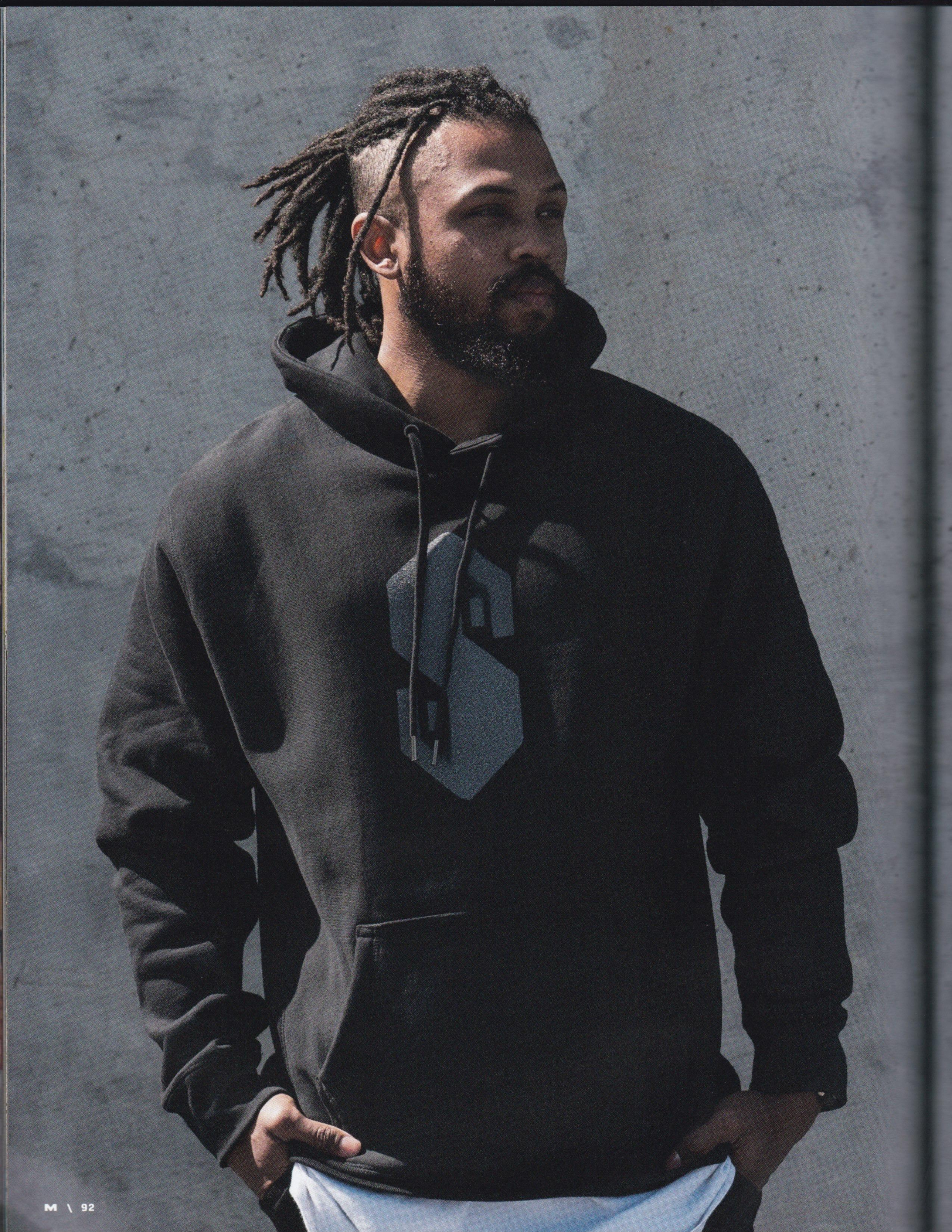
STORY **ANDREW OBENREDER**
PHOTO **MELISSA RIVERA**

IN HIS EARLY TRAINING DAYS, Darryl Stingley had an abundance of inspiration to fuel his passion. From the parkour's European forefathers Sebastien Foucan and brothers Stephane and Johann Vigroux to early US practitioner Jereme Sanders - he had plenty of heroes that kept him moving forward. For Darryl, parkour looked like something out of his favorite comics, and it became his way to be like his paperbound, and now, real-world heroes. Then he found Tempest.

"Tempest's I Freerun LA video was a big inspiration for me, and they were in the same state, so I was hype on that," Darryl explains, "Within the first 3 or 4 years of my training, I'd sent a message asking if I could meet them." And with open arms, they agreed, granted he was able to get there. So Darryl and his father hopped in the truck and headed for Los Angeles, where they would meet Lucy Romberg, Levi Meeuwenberg, and Ryan Houchin at UCLA. And for Darryl, it "was a wrap."

The following year, he returned to meet Gabriel Nunez, which was like "meeting one of the X-Men." He told Darryl that if he kept progressing, he might someday join the Tempest team. And that meeting was the origin of a dream: to become something bigger than himself.

STOP



AS TIME CONTINUED, so did his association with Tempest. He participated in regular team endeavors, and other members had told him that he was unofficially part of the team. But that unofficial status wasn't enough to keep the fire lit. "The lack of official status was something that I became unable to accept any further," Darryl explains. He ultimately came to terms with the fact that he would have to "drastically and morally change myself and my style" to achieve the dream of being a Tempest athlete. And with this realization, Darryl decided that it was time to begin down a new path, and along with it, a dream of his own.

"That period was what drove me to create Sqvadron," Darryl says. He had already been doing most of his training with Garett Eaves, Armando Covarrubias, and former member JT Hiltibran, so it was natural that he continued to move forward with them. And it was through that venture that he rediscovered his driving force and what had inspired him to begin parkour training in the first place: "Superheroes and hip-hop culture, dawg." But for Darryl, this went far beyond the music or a comic-fueled fantasy. "It became my true defining period where I got to create myself and my persona as an artist in every aspect of my practice," he explains.

With every step he took, Darryl was exploring who he was and what he wanted. "As I became more and more aware and less avoidant of what my experience had been as a black youth comin' up in America, I began to see the experiences that had been plaguing me no matter where I went," Darryl says. He found a voice through hip-hop music that spoke to him, and in his pursuit of understanding, he wanted to shape himself and his actions to exude power, finesse, intelligence, ownership, and artistry. He wanted everything that he did, from athleticism to business, to carry that same energy. "I knew I needed to not only to disprove the stigmas and stereotypes but also to inspire others under the weight of oppression to see the greatness within themselves," Darryl says. He wants to show those who walk in similar shoes that someone is doing this for them too, and he's doing just that.

From creating a collective of diverse athletes working to change the world for the oppressed and underrepresented to forging the next generation of parkour footwear for the boundary-breaking athlete - Darryl Stingley grew far beyond being the kid with a dream for himself. He went from watching his superhuman heroes achieve greatness to becoming a hero with a vision for the world. What Sebastien Foucan was to Darryl is what Darryl is becoming for a generation looking for their inner heroes. All it took was trying on a new pair of shoes and taking the time to grow into them.

PASCAL KLEIN

PHOTO ALFONSO SANTAELLA

PASCAL KLEIN

ANDRÉS LUCIO

ANDRÉS LUCIO OF SAN LUIS POTOSÍ, MÉXICO HAS BEEN TRAINING PARKOUR SINCE 2005, IS A MEMBER OF URBAN RUNNERS, THE FOUNDER OF BALAMS PARKOUR, AND THE OWNER OF B PARKOUR ACADEMY.

INTERVIEW // PHOTOGRAPHY **ANDREW OBENREDER**

When I started, I was 19 years old, and I was doing whatever I could to have fun. I saw parkour as some new style, a way to discover myself.

Like many kids, I was a martial artist when I was younger, and I did Taekwondo. It was competitive, and I didn't like that. I was looking for something new, and I met parkour. I saw it as something different, fun, and deep. So the first video I saw was Jump London. It was cool - the way Sébastien talked about the common stuff between Bruce Lee's philosophy and the parkour. So I was engaged instantly.

So I started doing it and took it very seriously. Then as time began passing, I had my daughter when I was 23, so it was a huge step for me because I had to start working as my degree said I should. I was an engineer at the time, so I worked for five years within a large company, but I never stopped doing parkour. And that made me appreciate it more because that was my free time.

I was young and naive. Things didn't work out with my girlfriend at that time, and she went back to England, so I did a lot of traveling from Mexico to England. I saw the English guys in 2007. I had only been training for two years, but those guys were doing sick stuff at Imax and Vauxhall. It was a huge change for me, and I came back to Mexico with another vision. I didn't engage with the Mexican community then because my mind was thinking about the English community. They were at a higher level but were friendly and did their own thing. So when I came back to Mexico, I was on my path.

The most important lesson I learned from parkour was resilience. I was separated from my daughter, but I was focused on the future and the goals I had to make. Since then, I began doing a lot of introspective work. I was bored of my job and wasn't growing there, so I wanted to do other stuff to live. So I decided to dump the work and talked with my daughter's mother, and she agreed with my decision. I told her that in the future I will be able to help provide, and I'll do whatever it takes, but I had to do something different.

So I had a vision for something different for parkour. I wasn't going to be an athlete professionally, but parkour gave me many beautiful things, so I wanted to share that with the people. I knew I wanted to continue being an athlete, and continue with a vision: one to take care of my body and mind. So I began searching for goals. Even if they seemed so far away, I had to do them.

Over the years, parkour has been changing, and the community is not the same as it was. So many people don't care about the philosophy, they just want to go to competitions. It's not bad, just the reality that is now. I'm not against competition, I'm not against anything, but it has to have something real. Whatever it is must benefit you, not just with profit, but something that makes you feel good about yourself.

Outside Looking In

A father watching his daughter grow through parkour.

STORY THADDEUS WARD
PHOTO ANDREW OBENREDER

"...AND MY YOUNGEST DAUGHTER IS A PARKOURISTA."

PAUSE...

"REALLY... ISN'T THAT LIKE JUMPING OFF OF BUILDINGS AND STUFF?"

"YEP. SOMETIMES AT LEAST. WE'VE AGREED THERE ARE SOME VIDEOS I DON'T NEED TO SEE."

"WOW. DOESN'T THAT MAKE YOU NERVOUS?"

"OF COURSE!"

While we're on the subject of what makes the parents of a young adult nervous, let's give some thought to addiction, depression, suicide, eating disorders, abusive relationships, a meaningless existence, etc. I've broken a few bones doing things I love. While I don't recommend it, none of those events come anywhere near my list of top 10 worst experiences (Note: proper medical treatment is highly advised, and tendons or ligaments are another story). It would be up to my daughter to describe with which flavors of darkness she has danced, but I don't know any adult (definition TBD) who has made it old age without confronting at least one of these things.

If I remember right, parkour came into our lives at roughly age 17. Yes, I had to Google it. Yes, I was delighted by what I found. You see, my daughter is one of those people who suffer from excess cleverness. She has that kind of mental agility that lets her see the answers people will be looking for, sometimes before they even know the question. It is a skill that our education system rewards disproportionately during our youth. The net effect was that most of what our society had cared to measure appeared to be easy for her.

I know this because I share the same condition. Because of that, I have had the benefit of spending a lot of my life with a lot of people who are at the far end of the cleverness spectrum. I've been able to see how this movie plays out in my own life, as well as the lives of others. While cleverness may be the primary driver of academic achievement, it is a vanishingly small contributor to what is typically defined as success, and completely irrelevant to most of the things that drive deep meaning in life.

I hear all the shit about searching for meaning, but am of the opinion that meaning is created, not discovered. Meaning is something we learn to cut from the fabric of life. It is friction. No friction, no traction. No traction, no momentum. No momentum, no air. No air, no landing. And well, we all know what happens to a frictionless landing. Friction may be optional, but gravity is not.

Friction is uncomfortable, by definition. There are blisters, bruises, and wounds involved. The fleshy kinds are the least of our concerns, and this was the challenge of my daughter's youth. When so many things are so easy, why do the hard stuff? As a parent, how do you possibly explain to your child that most of life is hard and that a life without hardness isn't worth living? Here is the most crushing aspect of parenthood - it's not possible. It is a lesson we cannot teach. The best we can do is get out of the way and let life teach it for us. Then you suffer because your child is suffering in ways you can't possibly understand. There is no feeling of helplessness so profound as that.

So back to parkour. By now, you can probably see why I was so excited by what my Google search revealed. Here was something my daughter aspired to where cleverness was at best irrelevant and most likely an obstacle. Understanding the idea of a rail or the physics behind a cat might be helpful, but it doesn't contribute much to the successful execution of a move. There is no escape from the need to practice, practice, practice. The body needs to learn. There is no way to short circuit the slow and magical process of deep learning. Only through effort, repetition, persistence, and rest do our bodies learn. And as the body learns, so does the soul. On your 3795th jump, that subtle insight about how your shoulder position impacts a landing reverberates through our entire being. It is one of the tiny ways that everything in the universe snaps into place. Any distinction between mind, body, and soul is erased. We are able to feel the many flavors of wisdom that live beyond intellect. And deep learning of the body is only a metaphor for the many shades of wisdom that come from accumulated years of conscious practice. This was the endless journey that I was hoping she would find.

Careful what you wish for. There is no possible way that all of the difficulties and darkness of those years were not related to her movement journey. These are not abstract metaphors - these are deep, visceral, emotional realities. These are necessary battles that every person must fight sooner or later. It might seem that parkour was a tangential hobby in her coming of age story; that she just happened to be doing parkour when all the shit was going down, but I know better. She could well have been clever enough to skate through those teenage years and young adulthood with good grades and a sparkly resume, but no one escapes their demons. Movement, discipline… yes, parkour unleashed the demons. There can be no peace, no wholeness, no deep learning when you've got monsters locked in the basement. That subtle insight of connectedness unlocks everything, including the strength to deal with it all. As you might guess, I am fond of those many world views in which our demons we fear are the strength we crave.

What I had not hoped for, or even imagined, was the community that she would find. Parkour may not be a team sport, but it is clearly a community sport. Was I wiser, I might have anticipated this. Deep learning and wisdom are close cousins to compassion. It is a rare and broken soul who lands a jump after the 50th attempt without having empathy for the person who is just on their second try. Yes, there are a few of you out there whose particular demons make this a toxic ego sport, but it is a remarkably low percentage compared to most other Western disciplines. There is an overwhelming majority of seekers in the community. To all of you, I am incredibly thankful for the inspiration, guidance, and support you have provided. There are precious few communities in this world so dedicated to uplifting its members.

Yep. I do Insta now...well kind of. In social media speak, I am a lurker. Yep. I may be following you. Sorry, but for my generation, the creepy undertones of that word are hard to shake. I love what I see - joy, amazing athleticism, courage, delightfully quirky creativity, and honest goofiness. I love knowing that I am walking through a world of hidden lines. For someone with the right vision, this unremarkable spot could be the stage for unearthly beauty and tests of courage. I am most certainly a muggle, and you all remind me that there is magic all around me.

Since we started with fears, we should probably end there.

For my daughter, there is no greater lesson in humility and fear than being a parent. Those demons, and many I cannot even imagine, are always out there. They don't diminish with age though I do think we learn ways of coexistence. And while the struggle is always deeply personal, having friends and a community always helps.

For the parkour community, I fear for its soul. Sport is easily fractured by elitism and narrow measures of achievement. Art is easily wasted on claims of purity and narrow tastes. When did landing on an edge with the balls of your feet become the right way to stick a jump? You live in both worlds and so fracture in both dimensions. I hope that the deep empathy and endless seeking continue to overcome those tendencies.

For you, the athlete artists - the human body is an amazing thing. I rode with my grandfather through the Vermont countryside until he was 84. In the end, it was balance, not strength, that caused him to quit. I celebrated my father's 70th birthday, climbing to the limits of a Colorado ski area and dropping into the tightest shoots we could find. He was still one of the best skiers on the mountain. Yes, the human body is an amazing thing, but it also has limits. And parkour is brutally hard on parts of the body that don't do well with age. At some point, all of you will hit that limit. At that moment, remember the hidden magic of the world. Parkour is only one realm of magic. You too, are muggles, blind to infinite spheres of beauty all around you. Take the passion, take empathy, take the discipline, take the deep learning, and set up camp in another world.

ORIGINATING AS A LOCATIONAL SURNAME, EVELEIGH WAS GIVEN TO PEOPLE AFTER THEY LEFT THEIR HOMES AND MOVED ELSEWHERE, PROVIDING EASY IDENTIFICATION FOR TRAVELERS AND EXPLORERS.

Eveleigh

PHOTO **CLYDE VAUGHAN**

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DEYVID "WOLF" GARCIA, A LONG-STANDING TRACEUR AND MEMBER OF THE NEW YORK PARKOUR COMMUNITY, PASSED AWAY AFTER AN UNEXPECTED ACCIDENT. DEYVID WAS A DEDICATED MOVEMENT PRACTITIONER, CREATOR, STUDENT, MASTER, FRIEND, AND SOMEONE WHO LIVED WITH A SMILE ON HIS FACE.

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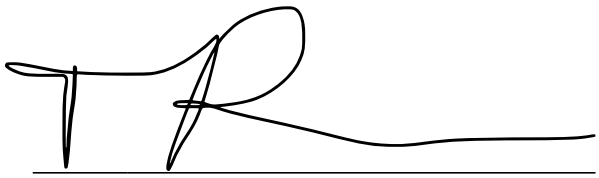

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